

# The Key to Humanity's Mysterious Origins

*Are the ancient  
Egyptian  
secrets of  
creation and  
regeneration  
coded into the  
sacred  
landscape  
geometry of  
Rennes-le-  
Château?*

*Part 3*

**by David Wood and  
Ian Campbell © 1984-1995**

Genisis Trading Co. Ltd  
Wellwood, North Farm Road  
High Brooms, Tunbridge Wells  
Kent TN2 3DR, England, UK  
Phone +44 (0)1892 544044  
Fax +44 (0)1892 511301

## THE EGYPTIAN CONNECTION

**D**espite the idea that the Egyptian culture was supposed to have laboured for thousands of years, transforming from the primitive to the pyramid builders, the truth is that there is no local evidence whatsoever to support this. Quite to the contrary, the civilisation appears to have arrived there intact, and in an advanced state of development, from a place as yet unknown. With them came their legends of times even more remote. In these legends were fascinating stories of the interplay between the gods—stories in which they were given various titles, zootype imagery and apparently inexplicable numerical values.

It is reasonable that the first of the myths we will examine is the Egyptian myth of the Creation. Here, Nut, the Queen of the Heavens and Mother of the Gods, angered Ra, the Sun God, by secretly consorting with her brother, the Earth God Geb, "the Great Cackler", and "they laid horizontally together". So incensed was Ra by this incestuous act that he sent Shu, great God of the Pillars of Light and the father of Geb and Nut, to separate his children. Shu commanded them to part, which they did, and in so doing performed the first act of creation.

Nut's star-spangled body remained forever separated from her brother, arched from horizon to horizon, so dividing the Earth and the sky (see illustrations, following pages). However, a union had already taken place and Nut was pregnant. Knowing this, Ra, in anger, forbade Nut to shed her offspring on any of the days of his year. The Earth's year is believed to have been 360 days long at that time. Some consider this to be one reason why the circle is divided into 360 degrees.

Thoth, Lord of the Measures who controlled the movement of the stars, took pity on Nut and came to her assistance. He played the Moon at chequers and won from her a 72nd part of her light, whereby five ( $360 \text{ divided by } 72 = 5$ ) days were intercalated to the year. With these additional days available to her, Nut was now able to give birth, and this she did to the pantheon of five gods named Set, Isis, Osiris, Nephthys and the child-god Horus.

Isis was queen to Osiris, and it was he who was said to be responsible for the transformation of mankind from barbarism and cannibalism into civilisation. Osiris supposedly moved around the world introducing the people to agriculture and science. During his absence, Isis ruled over Egypt and was greatly revered. Set, brother of Osiris, desired Isis and was also jealous of the power, popularity and success of Osiris. Eventually Set devised a plot to murder him.

Set's plan was to construct a chest of exceptional beauty, shaped in such a manner as to fit precisely the body of Osiris. Then he and 72 accomplices would invite Osiris to a banquet. Each of them would lie in the chest on the understanding that the one who fitted it best would take it as his own. The plan succeeded, for when Osiris climbed into the chest they quickly sealed the lid and threw the chest into the Nile. On hearing this, Isis was grief-stricken and went in search of her husband's body. Isis had the power to resurrect the dead and eventually she recovered the body.

Set, knowing Isis' powers, realised that Osiris would live again. Determined not to be outdone, he cut his brother's body into pieces and scattered them far and wide. The loyal Isis gained great respect from her subjects when they saw the way she would not rest until she had recovered all the parts of her husband's body. Nephthys, her sister, assisted in the search, for despite being the wife of Set she did not approve of his actions and was always ready to help Isis in times of need. Eventually, all the parts of the body were recovered

except one—the phallus; so, remembering that the male body consists of 15 parts, 14 were found and one was lost. This numerically synchronises with the 14 points at Rennes-le-Château which are contained within the circle, and the one part extending outside of it.

Returning to the legend, we find Isis with the body of her husband, resurrected but lacking the essential phallus. Furthermore, we should note the persistence of the number 72 and remember that this is the base angle of a pentagonal body triangle. Here, we are probably seeing the Jesus story being enacted thousands of years before the Christian myth was conceived, and we may wonder whether this could be its origin. Even the three-day resurrection time of Jesus conforms to the pentagonal discipline where the three-day period could be seen as 72 hours. It is also highly probable that Jesus suffered the same de-phalusing that Osiris did. This subject is covered in more detail in *Genesis*.

More relevant to our enquiry is the god Set, known to the ancient Greeks as the Typhon. Among his contradictory titles we find God of the Deep, God of Time, the Ice God, Lord of the Desert Wastes, God of Volcanos, etc. His colour was red, and, for no reason as yet discovered, his number was 56. As confusing as these titles at first appear, they could easily be interpreted as the varying descriptions of the effect of a celestial impact with the planet Earth—possibly by a huge comet or asteroid. Initially would come the searing heat of the thermonuclear impact, followed by seismic upheavals, then massive tsunamis thousands of feet high, rushing round the Earth in a matter of hours. In the aftermath, billions of tons of dust would be trapped in the upper atmosphere, blocking out sunlight and causing the inevitable subsequent ice age.

Returning to the plight of Osiris, a bizarre solution was suggested whereby a wooden phallus could be created to restore the god's sexuality. Logically, however, the pantheon was now reduced to the barren Nephthys, the child Horus, the comely, fertile Isis and the lustful Set. This effectively restricted any further procreation to an Isis/Set union.

However, regardless of what we may infer from these legendary interplays, our interest is that Plutarch, in *De Iside*, clearly states that "...even the Pythagoreans looked upon the Typhon to have been of the rank or order of Demons produced according to them...the even number of 56..."

In addition to this, the Anglo-Saxon chronicler Holwerda stated that Set was only in his mother's womb for 224 days ( $4 \times 56$ ), and he also made reference to Set having torn through the side of his mother's womb.

### THE FRENCH MERIDIAN

Finally, we should bear in mind that a meridian is the origin or zero time marker of longitude, and that one of Set's titles was the God of Time. Remarkably, all these references are incorporated into the geometry of Rennes-le-Château, and we trust the reader will be as impressed as we were by its ingenuity.

Together with the obviously female extended pentagram, generated from the circle of ground features and enclosed in a 43-square-mile rectangular 'Temple', the Paris Meridian is to be found (see Figure 6). This is the French zero time line of longi-

tude which lost the international battle for acceptance to the Greenwich Meridian. Its dominant position, together with its coincidental intersections with the geometry, demanded careful evaluation.

Already it had two intersections resulting from the analysis of another of the profound geometric figures which we discovered during our investigation. These positions showed two equal divisions on the meridian from where it enters the Temple on its northern boundary. We then found that a further four divisions of exactly the same dimension terminated precisely at the point where the Paris Meridian intersects the southern wall of the Temple.

Obviously, the measure was critical to the solution and we were already trained to consider linear distances in terms of the sines of angles. The distance was some 82,904 AU (Ancient Units) which, by applying the 100,000 multiple reduction, revealed it to be the sine value of 56 degrees! Thus informed, we measured the chord created by the meridian passing through the circle. It was 331,615 AU, which we quickly recognised as four times sine 56 degrees! Finally we found that the perpendicular distance from the chord to the centre of the circle is, once again, 82,904 AU—the sine of 56 degrees!

Even the most sober mind would have to reel at this level of precision, but its doctrinal implications are no less staggering. Here was the perfect geometric representation of Set breaking from the womb in four days, as was so clearly described by Holwerda.

We recalled that the tomb depicted in Nicolas Poussin's painting, *Les Bergers d'Arcadie*, had been replicated close to the meridian on the road from Arques to Couiza, and we had noted that it displayed 56 facing-stones. Again, the confirmations rushed in and left us in no doubt that Poussin was fully cognisant of the Set connections—and as to why we had found other such evidence in his work.

As we have previously stated, the antiquity of the circle markers was clearly established, but how could the Paris Meridian be considered to be contemporaneous with them? Initially, one could be misled into assuming that it dated to

the construction of the Paris Observatory through which it passes. This would certainly be true in the case of the Greenwich Meridian, but further enquiries revealed that this was not so for the Paris Meridian. In fact, the Paris Observatory was constructed in order to coincide with a previously established meridian of great antiquity—so ancient that the reason for its location is lost in the mists of time. In the light of our discoveries, however, we felt justified in considering that the reason for its position was inexorably linked to the landscape geometry.

In *Geneset* we presented further confirmation of the Egyptian connection where the mathematical analysis of the Great Pyramid, by the Greek grammarian Agatharchides, displays self-evident correspondences with the geometry of Rennes-le-Château. Other historical evidence beyond the scope of this article can also be found in the book.

Furthermore, a massive Pythagorean triangle projected from the church of Rennes-le-Château, with the meridian as the hypotenuse, discloses a precise figure for the plane of the Earth's ecliptic. However, as obvious as this and many other connections



The Egyptian Goddess, Nut.

are which can be made with the geometry, one must exercise caution in their interpretation. As we have always said, the geometry of Rennes-le-Château is provable and undeniable, whereas its interpretation might always be arguable.

Initially, we were severely criticised for identifying Set as a celestial body capable of devastating the Earth. Nevertheless, in the intervening years between the publication of *Genesis* and *Geneset*, a number of astronomers have reached the same conclusion. Careful examination and comparison of the legends which speak of destruction from the skies, as well as the geological and palaeontological evidence, have confirmed our worst fears: that planet Earth is far from being the safe haven which the past few hundred uneventful years have led us to believe.

The current description of the comet being a "dirty snowball" is considerably more comforting than the legendary descriptions of a "malevolent Ice God" or "fiery red serpent"—descriptions which are certainly far more accurate. We should not overlook that, in more recent times, H. S. Bellamy saw the Book of Revelations in the Bible as an account of catastrophic damage to the Earth by a celestial agency, and I. Donnelly's *Ragnarok, The Age of Fire and Gravel* was dismissed as fanciful, if not heretical.

This leads us to another well-informed gentleman who, for fear of ridicule or even persecution, decided to record his opinions in coded form.

### JULES VERNE AND NICOLAS POUSSIN

It was the relationship between the "Arcadia" inscription and Set which finally convinced us of the identity of another custodian of the secret who lived in comparatively recent times: the famous French author, Jules Verne. One of his *Voyage Extraordinaire* stories was "La Chasse au Météore" ("The Search for the Meteor"). The story is saturated with cryptograms and innuendo which leave us in no doubt that Verne was closely associated with the enigma of Rennes-le-Château. Others had suspected this was so, but we had the advantage of knowing the manner in which Set had been woven into the Arcadia coding of Poussin's painting and, furthermore, of his legendary identification with global catastrophe. In view of this, we were able to understand the strange marriage and divorce which occurred between two of the characters in the story: Seth Stanford and Arcadia Walker.

Bearing in mind that by Verne's time Christianity had decided to equate Set with Satan, the reader will probably immediately be partially aware of the message which Jules Verne was attempting to convey. A full explanation of this intriguing code, and a great deal more, is to be found in *Geneset*.



The arched body of Nut, the Sky Goddess, separated from Geb, the Earth God or "Great Cackler".  
(From the Papyrus of Tameniu, British Museum)

As we discovered each new part of the jigsaw, it was becoming increasingly obvious that a picture was forming which would be totally unpalatable to any number of 'authorities', and on many occasions we doubted the wisdom of publishing our findings. Having already alienated the chauvinistic Christian diehards in *Genesis*, we were now about to disclose that, far from being the 'holy place' that some would have wished it to be, Rennes-le-Château was actually an institution of advanced intellect. Furthermore, with the structure of the mystery unquestionably proven to be one of mathematical discipline, we were effectively creating redundancy for those who had banked upon it remaining mysterious enough to provide them with income for years to come.

Being blissfully unaware that mathematics was anti-Christian, we persisted with the geometric analysis, only to be labelled by some as being "in league with the Devil", or "Satanists". Intrigued by these accusations, we referred to that reliable tome, the *Encyclopaedia Britannica*, only to find that "Satan" was neither catalogued nor cross-referenced. Under "Devil", however, we were more fortunate and found copious notes equating these two personae, together with various theological arguments as to their identities. However, the entry concludes with the profound statements:

*"Interesting as these speculations are, it may be confidently confirmed that belief in Satan is not now generally regarded as an essential article of the Christian faith, nor is it found to be an indispensable element of Christian experience. On the one hand, science has so explained many of the processes of outer nature and of the inner life of man as to leave no room for Satanic agency."*

(*Encyclopaedia Britannica*, vol. 7, 1961)

We may also do well to remember that many of our most eminent theoretical physicists do not consider there is any room for the Christian God in their scenarios.

Returning to the geometric ground figure, and armed with the trigonometric and doctrinal weaponry we had gathered, we found that veil after veil was being lifted to reveal the mathematical magnificence of its construction. Even in isolation, any one of the component figures was enough to convince the most hardened sceptic of the ingenuity of the designers, but for the figures to be integrated with the harmony and accuracy that the computer was displaying was nothing short of awesome! This was indeed the work of the gods, and we had no alternative other than to publish what we had found, regardless of our rapidly diminishing potential readership.

The workload of preparing the findings for publication effectively halted further research, but when *Geneset* went to press we were once more free to pursue the refinements of the mathematics. It was at this stage that we found a minor miscalculation in the frame size of Poussin's painting, *Les Bergers d'Arcadie*.

As insignificant as it was, it had nevertheless obscured the mathematical brilliance inherent in its construction. The height and width were originally thought to be 34.285 inches and 47.19 inches respectively, but we eventually found that they should have been 34.23803459 and 47.1246118. Although the variation was immeasurable by normal means, with that minor difference we had

overlooked the ultimate secret of Poussin's painting. By substituting the new mathematically deduced dimensions and the evaluations resulting from them, the geometric analysis of the painting proved that Poussin was not only fully conversant with both the shape of the ground geometry and its doctrinal connection but he had also scaled his painting to it. The full proof of his achievements is explained and analysed in *Poussin's Secret*.

### A MATHEMATICAL MIRACLE

At last it seemed possible to rest from our labours and put our house in order. The computer's hard disc was littered with intermediate drawings and failed attempts which required either enumeration or erasure. Once more, fate took a hand and something of our early work came to light which screamed for examination. This new discovery is as yet unpublished, but we felt that if its significance were to be realised anywhere, it would be among the readers of NEXUS. Again, we will prepare the reader with a few reminders.

We know that the angles of the Euclidean plane triangle will always have the sum of 180 degrees. Furthermore, by use of the sine formula, all the properties of any triangle can be deduced by knowing either two angles and a corresponding side, or two sides and a corresponding angle.

Additionally, those who are familiar with sacred geometry will know that if a dimension of a structure can be equated to another by the circular control factor of  $2\pi$  (two times the value of  $\pi$ ), the structure is considered 'holy'.

Lastly, as any mathematician will know, there is no mathematical precedent for calculating the product of the angles of a triangle (i.e., multiplying the three angles together).

As the reader will recall, we had established the unit of measure which the designers had used, and that it could be translated into British Standard Inches by a fractional conversion factor.

With all this in mind, we can now reveal that the product of the angles of the pentagonal body triangle in the ground geometry is 188,721.5882 AU. This figure, when multiplied by  $2\pi$  in order to 'sanctify' it, becomes 118577271 AU—still a seemingly nondescript number.

Now we must recall that enigmatic number 681 which we found in the decoded parchment and first alerted us to the sine method of reading linear values. By moving the decimal place, we find the sine value of 6.81 degrees is, unbelievably, also 118577271! We knew that whatever that figure was, it must be vital.

Even having lived for years with the miraculous mathematics of the design, we were nevertheless still shocked when we realised that by applying a conversion factor which was within 10 millionths of an inch of that deduced from the map by the computer, this number in British Standard Inches becomes 1180306556.

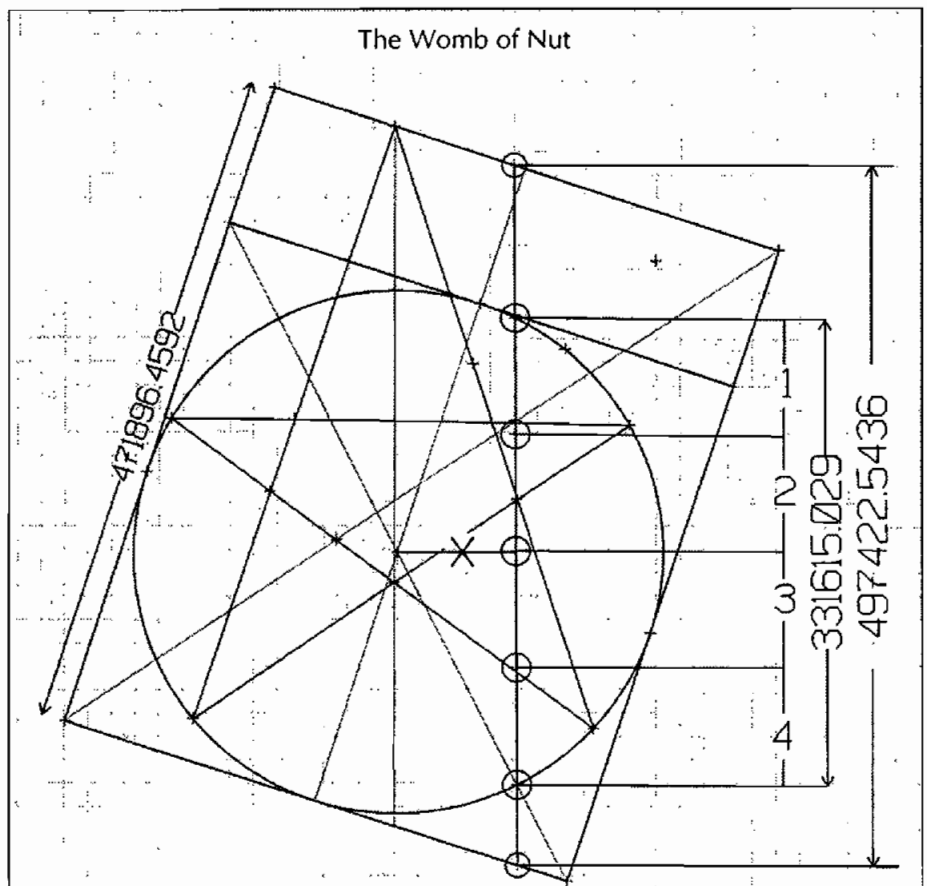
At first sight, this value may also appear to be of little interest, but when divided by 63360 (the number of inches in a mile) to

find its equivalent in miles, it becomes 186,285.757—the latest NASA figure for the speed of light in miles per second!

Any lingering doubts we may have had as to the intellectual stature of the designers were gone. Such a devious and unprecedented use of mathematics woven into such a complex trigonometric matrix could never be explained away as coincidental. Who would dare to malign themselves by claiming this to be 'happstance'?...unless, of course, they would consider its discovery would derail the history of Mankind and destroy the false beliefs to which they cling.

One would imagine the designers had exhausted the amount of information which they could convey in one simple triangle, but the mathematically-minded may be bemused by the final *coup de grâce*. The reader will recall that we were surprised to find the equation of the body triangle to the circle's circumference had been sacrificed when it had been enacted in the ground figure. The new value of the triangle's perimeter was numerically 1172436179, as opposed to the circle's circumference of 1164966625, and for a while we could find no reason for the new value.

After a little computer play, however, we realised that this was precisely the value of the hypotenuse of an isosceles right-angled triangle with sides of sine 56. As 56 is the previously identified signature of the malevolent destroyer, Set, we now had the geometric union of Mother Earth and the comet of destruction.



**Figure 6:** From the point where the Paris Meridian enters the Circle of Churches to its point of departure is precisely  $4 \times \sin 56$  degrees, and the total length of the meridian between the Temple walls is  $6 \times \sin 56$  degrees. Remarkably, the perpendicular distance, X, to the centre of the circle is  $\sin 56$  degrees, i.e., 82,903.7572. All these figures have naturally been subjected to the 100,000 multiple, for their translation into ground measure.

## A POSSIBLE EXPLANATION

There is an ever-increasing flow of technological evidence which contradicts the academic and religious brainwashing we have been subjected to since the layman had access to the printed word. At first sight it may appear to be indecipherable and contradictory within itself, but there is a scenario—unpalatable as it may be—which will accommodate it all.

It is of a planet where, despite several setbacks, life persisted and eventually produced a primitive hominid. So much we can grant the evolutionists, but, at 200,000 years ago, an outside agency genetically accelerated our species, possibly for the purpose of becoming menial servants. Nevertheless, from their genes we were gifted with their excessive brain capacity.

The secondary creation, *Homo sapiens*, also experienced countless setbacks by lesser celestial impacts, the last of which may have been some 10,000 to 15,000 years in the past. The remnants of that advanced culture were once again reduced to savagery, and our academic teaching is based upon the fact that they, in their primitive state, were our beginnings.

What is only just starting to emerge is that, throughout that period of savagery, a handful of survivors tried to preserve the knowledge of their golden past in the stories they passed down through the ages. For them, it would have been imperative to attempt to preserve sufficient of their knowledge to demonstrate the extent of their achievements to the emergent culture, if only in the hope that this would accelerate the process of recovery. Possibly they never expected that this information would be classified as folklore and legend. And they would most certainly never have expected that it would be suppressed and replaced with a form of science so dominated by religious doctrine as to deny they had ever existed.

But what if evidence of their advanced intelligence had survived the aeons? And what if its rediscovery found some who were willing to chance being 'burned at the stake' in order that it be preserved?

The fact is, the evidence *did* survive, as this article reveals. ∞

### About the Authors:

**David Wood** is qualified in the fields of trigonometrical and topographical surveying and cartographical reproduction. This unusual combination of skills, together with his study of legends, permitted him to discover an ancient geometry concealed in the valley of Rennes-le-Château. After years of refinement, his observations and calculations have been proven correct.

**Ian Campbell** is an investigative journalist, author and photographer who has been examining the geometric and historic aspects of the Rennes-le-Château mystery since 1982. He independently verified David Wood's early research before joining him in the culmination of his studies, revealing the awesome secret of Rennes-le-Château.

This article, *The Key to Humanity's Mysterious Origins*, is based on material from the books *Genesis*, *Geneset* and *Poussin's Secret*, which are distributed by Genisis Trading Co. Ltd, Wellwood, North Farm Road, High Brooms, Tunbridge Wells, Kent TN2 3DR, England, UK; phone +44 (0)1892 544044, fax +44 (0)1892 511301.